

Editorial

Christopher Hogwood to be General Editor of the Critical Edition of the Complete Works of Francesco Geminiani

COSMOPOLITAN MUSICIAN, virtuoso violinist, composer, teacher and writer of treatises; these are the key words to describe the career of Francesco Saverio [Xaviero] Geminiani (1687–1762). Born in Lucca, Geminiani's first teacher was his father. He then trained in Milan, as a pupil of Carlo Ambrogio Lonati. He completed his studies in Rome: Alessandro Scarlatti and Arcangelo Corelli were his masters. His professional début took place in his home town of Lucca, since his name appears in the parish registers of Santa Maria Corteorlandini. In 1706 he moved to Naples, to take up the position of first violin at the Teatro dei Fiorentini. He spent little time there, however, since in 1707 he took over his father's position in the Cappella Palatina di Lucca. He then went to England, his second home, in 1714. The virtuoso violinist won over the London audiences, and it was there he found his main protector, the Baron Johann Adolf Kielmansegge, Lord Chamberlain of George I. Geminiani was a successful composer of instrumental works (sonatas for violin, concerti grossi as well as arrangements – those of Corelli's Op. 5 are very famous). Among his disciples were some who duly became illustrious in their turn: the virtuosi Matthew Dubourg and Michael Festing, the composer Charles Avison and the publisher Robert Bremner. A great traveller, during the thirties Geminiani went to Ireland several times, where his performances obtained a «phenomenal» success – the expression used by the historian William Henry Grattan Flood. In the forties he returned once more to Italy, then travelled to the Netherlands and to France. In Paris he had printed the revised and corrected editions of many of his works. After he returned to England, in 1751, he published his highly acclaimed treatise, *The Art of Playing on the Violin*. In 1761 he went to Ireland to visit his former pupil Dubourg, at that time conductor of the Royal Orchestra. Geminiani died in Dublin the following year.

Geminiani is one of the most prominent musicians of the Baroque era; an important element in the chain of Italian violinists linking Corelli to Tartini. Hence the need to establish a scientific and systematic study of his oeuvre, in the form of this project to produce the critical edition of his works under the general editorship of someone of Christopher Hogwood's calibre: orchestral conductor, keyboard player, musicologist, and amongst the most illustrious pioneers in the wave of rediscovery of ancient music throughout the world. Christopher Hogwood is supported by an authoritative international group of scholars: Clive Brown (University of Leeds), Enrico Careri (Università di Napoli), Kate Eckersley (University of Oxford), Richard Hardie (New Zealand), Peter Holman (University of Leeds), Sandra Mangsen (University of Western Ontario), Richard Maunder (University of Cambridge, UK), Fulvia Morabito (*Centro Studi Opera Omnia Luigi Boccherini*, Lucca), Rudolf Rasch (University of Utrecht), Robin Stowell (University of Cardiff), Michael Talbot (University of Liverpool), Peter Walls (Victoria University of Wellington), Christoph Wolff (Harvard University), Neal Zaslaw (Cornell University).

This edition is published by the Ut Orpheus Edizioni (Bologna), with the collaboration of the *Centro Studi Opera Omnia Luigi Boccherini* (Lucca) and of *Ad Parnassum*. The *Centro Studi* is an extremely dynamic musicological institution: the 'Geminiani project' is a further addition to the extensive collection of works conceived within the Institution, the foremost of which is the National Italian Edition of the works of Luigi Boccherini, another distinguished citizen of Lucca. *Ad Parnassum* will contribute, for its part, by ensuring wider international discussion about the composer and his work.

The *Opera Omnia* of Francesco Geminiani will present the entire oeuvre of the composer — instrumental, vocal and didactic — in the critical edition; in addition facsimiles will be featured (where possible); working editions for orchestra and chamber music will be provided, as well as translations into Italian, French and German of the didactic treatises, where they exist. For further information please visit the website: <<http://www.francescogeminiani.com>>.

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